

# FLIGHT OF ICARUS

イカルの飛翔

by A.SMITH & P.DICKINSON

8

Intro  
Vocal A E F#m

As the

Guitar I

Guitar II

Bass

Drums

[A] 1. F#m A on F# E

sun \_ breaks, \_ a - bove the ground, \_ An old man stands on \_ the hill. As the ground warms, \_ to the  
crowd \_ breaks \_ and a young boy \_ appears \_ Looks \_ the old man \_ in the eye As he spreads his wings \_ and

E A<sup>on</sup>E F<sup>#</sup>m to 1. B E on G<sup>#</sup>  
 first — rays of light A bird — song shat — ters — the still. His eyes — are ab — laze, See the  
 shouts at the crowd in the name of God my father I fly. His

mad — man in his gaze. (1. 2.) Fly, — on your way, — like an eagle, — Fly as  
 (3.) Fly, — on your way, — like an eagle, — Fly as

high as the sun, On your way, — like an eagle, — Fly touch the  
 high as the sun, On your way, — like an eagle, — Fly as high as the

8va





Coda 3.  $G \ F\sharp$

sun. \_\_\_\_\_ On your way, \_\_\_\_\_ like an ea-gle, \_\_\_\_\_ Fly \_\_\_\_\_ touch the sun. \_\_\_\_\_ On your

way \_\_\_\_\_ like an ea-gle Fly \_\_\_\_\_

8va →

8va →

A B A  $F\sharp$  Eong# A B A

4. 4.

6 37

**1**  $F^{\#}_m$   $E$  on  $G^{\#}$   $A$   $B$

Vocal staves (T, A, B) show lyrics: "Fly as high as the sun . Ah". Piano accompaniment features complex rhythmic patterns with fingerings (e.g., 16161616, 16161616) and articulations (e.g., HP, PH, H, P).

$F^{\#}_m$   $E$  on  $G^{\#}$   $A$

Vocal staves (T, A, B) continue the lyrics. Piano accompaniment maintains the complex rhythmic texture with various fingerings and articulations.

**2**  $B$  *rit.*  $F^{\#}_m$   $A$   $E$   $F^{\#}_m$

Fly as high as the sun . Ah

Vocal staves (T, A, B) show lyrics: "Fly as high as the sun . Ah". Piano accompaniment includes sustained chords (e.g., 17(17), 17(17)) and moving bass lines with fingerings (e.g., 4, 2, 3, 4).

## 悪夢への招待

18

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is written for a vocal part and instrumental parts for guitar, bass, and drums. The key signature is A minor (Am) and the time signature is 4/4.

**Vocal:** The vocal line is written in a single staff. It begins with a rest for the first two measures, followed by a half note G4 in the third measure, and a half note F4 in the fourth measure. The chord "Am" is indicated above the first two measures, and "F" is indicated above the fourth measure.

**Guitar I:** The guitar I part is written in a single staff. It begins with a rest for the first two measures, followed by a half note G4 in the third measure, and a half note F4 in the fourth measure. The chord "Am" is indicated above the first two measures, and "F" is indicated above the fourth measure.

**Guitar II:** The guitar II part is written in a single staff. It begins with a rest for the first two measures, followed by a half note G4 in the third measure, and a half note F4 in the fourth measure. The chord "Am" is indicated above the first two measures, and "F" is indicated above the fourth measure.

**Bass:** The bass part is written in a single staff. It begins with a rest for the first two measures, followed by a half note G4 in the third measure, and a half note F4 in the fourth measure. The chord "Am" is indicated above the first two measures, and "F" is indicated above the fourth measure.

**Drums:** The drums part is written in a single staff. It begins with a rest for the first two measures, followed by a half note G4 in the third measure, and a half note F4 in the fourth measure. The chord "Am" is indicated above the first two measures, and "F" is indicated above the fourth measure.

The musical score for "The Rose Tree" is presented in four systems. The first system includes a guitar part (G) and a vocal part (A) with lyrics "The Rose Tree". The second system continues the vocal part with lyrics "The Rose Tree" and includes a piano accompaniment part (P) with fingerings. The third system continues the piano accompaniment with fingerings. The fourth system continues the piano accompaniment with fingerings. The score is written in 2/4 time and features a key signature of one sharp (F#).

The musical score for 'The Rose Tree' is presented in a system of five staves. The first staff is a vocal line with a treble clef and a key signature of one flat (B-flat). It begins with a whole rest, followed by a half note G4, and then a series of eighth and sixteenth notes. The melody is marked with a 'F' above the first measure. The second staff is a guitar accompaniment line with a treble clef and a key signature of one flat. It features a series of chords and arpeggios, with fingerings indicated by numbers 1-5. The third staff is a guitar accompaniment line with a bass clef and a key signature of one flat. It features a series of chords and arpeggios, with fingerings indicated by numbers 1-5. The fourth staff is a guitar accompaniment line with a bass clef and a key signature of one flat. It features a series of chords and arpeggios, with fingerings indicated by numbers 1-5. The fifth staff is a guitar accompaniment line with a bass clef and a key signature of one flat. It features a series of chords and arpeggios, with fingerings indicated by numbers 1-5.



*G* C *Am* *F* *G*

Take a look in the pool and what do you see

8va

mute

15 16 17

5 7 8 7 8 7 5 0 2 2 4 2 4 2 2 5 5 2 2 4 2 2 2 2 3 5 5 3 5 5 3 5 5 5 5 8 10 10 8 7 9 9 8

0 2 2 4 2 4 2 2 5 5 2 2 4 2 2 2 2 3 5 5 3 5 5 3 5 5 5 5 8 10 10 8 7 9 9 8

*Am* *F* *G* *Am*

In the dark depths there face - s beck - on - ing me Can't you see them it's

20

4 4

5 5 5 5 8 10 10 8 7 9 9 8

0 2 2 4 2 4 2 2 5 5 2 2 4 2 2 2 2 3 5 5 3 5 5 3 5 5 5 5 8 10 10 8 7 9 9 8

*F* *G* *Am* *F* *G*

plain for all to see They were there oh I know you don't be - lieve me.

4 4

4 4

**D** *C* Oh I've nev - er felt so strange But I'm not go-ing in-sane. **E** *Am* I've no doubt that you All my life's blood is

*F* think I'm o - ff my head *G* You don't say but it's in your eye - s in - stead *Am* And I feel that I'm weak - er eve - - ry day *F* *G*

*Am* Hours I spend out just gaz - ing in - to that pool Some - thing *F* Some - how I know I have - n't long to go Join - ing *G* *Am*

*2x* *2x* *4* *4* *2x* *2x* *4* *4*

draws me there I don't know what to do. Oh they drain my strength a way  
 them at the bot - tom of the pool. Now I feel they are so near  
 Oh we'll drown to - ge - ther

Oh they're ask - ing me to stay. Night - mares spirits calling me  
 I be gin to see them clear Night - mares com - ing all the time  
 It will be for - e - ver. Night - mares for - e - ver call - ing me

Night - mares they won't leave me be.  
 Night - mares Will give me peace of mind.  
 Night - mares

to light

4

**G** *Domit3 C Domit3 Eomit3 F* *Am G Am G Am N.C.* *Domit3 C Domit3 Eomit3 F*

Musical notation for guitar, tenor, and bass staves for section G. The guitar part features complex chordal textures with fingerings like 7 5 7 2 10 8 and 10 9 7 5 4. Dynamics include *H P* and *L3*. The tenor and bass parts provide harmonic support with various rhythmic patterns.

*Am G Am G Am N.C.* **H** *Am*

Musical notation for guitar, tenor, and bass staves for section H. The guitar part includes a *S P* (Sustained Pedal) section. Fingerings are detailed, such as 10 9 7 5 4 and 14 12 14 12 14 12. A *2x* (two times) marking is present. Dynamics include *H P* and *L3*.

*F G* **I** *Domit3*

Musical notation for guitar, tenor, and bass staves for section I. The guitar part features a melodic line with an *8va* (octave up) marking. Fingerings include 13 10 12 8 10 6 8 5 and 6 7 5 5 7 5 4. Dynamics include *p* (piano) and *f* (forte).

*Donit 3*

Musical score for 'Donit 3'. The score is written for a four-part vocal ensemble (Soprano, Alto, Tenor, Bass) and piano accompaniment. The piano part consists of a right-hand melody and a left-hand bass line. The vocal parts feature various musical notations including notes, rests, and dynamic markings (p, f, C). The piano accompaniment includes chords, arpeggios, and rhythmic patterns. The score is divided into two systems, each with four staves. The first system includes a grand staff for the piano and two staves for the vocal ensemble. The second system continues the vocal and piano parts. The score is marked with a '4' in the center of the first system, indicating a measure rest.

24

**J** *Eomit 3*

Musical score for 'Eomit 3'. The score is written for a four-part vocal ensemble (Soprano, Alto, Tenor, Bass) and piano accompaniment. The piano part consists of a right-hand melody and a left-hand bass line. The vocal parts feature various musical notations including notes, rests, and dynamic markings (p, f, C). The piano accompaniment includes chords, arpeggios, and rhythmic patterns. The score is divided into two systems, each with four staves. The first system includes a grand staff for the piano and two staves for the vocal ensemble. The second system continues the vocal and piano parts. The score is marked with a '4' in the center of the first system, indicating a measure rest.

First system of musical notation, featuring a grand staff with treble and bass clefs. The notation includes various musical symbols such as notes, rests, and dynamic markings (e.g., *tr.*, *H*, *P*, *S*). Fingerings are indicated by numbers 1-5. A section marked "8va" indicates an octave shift. The system concludes with a 4-measure rest.

Second system of musical notation, continuing the piece. It includes a 4-measure rest at the beginning. The notation features complex rhythmic patterns and dynamic markings. A section marked "4" indicates a 4-measure rest. The system concludes with a 4-measure rest.

Third system of musical notation, continuing the piece. It includes a 4-measure rest at the beginning. The notation features complex rhythmic patterns and dynamic markings. A section marked "4" indicates a 4-measure rest. The system concludes with a 4-measure rest.

[K]

Am F G Am

Now it's c1 - ear and I know what I have to do I must take you down

F G Am F G

There to look at them too Hand in hand then we'll jump right in - to the pool

4

Am F G

Can't you see not just me they want you too

Coda N.C. Am

Now we rest in peace

# QUEST FOR FIRE

クエスト・フォー・ファイア

by S.HARRIS

30

30

**Vocal** [A] *N.C.*

**Guitar I**

**Guitar II**

**Bass**

**Drums**

to 30

The musical score is written for five parts: Vocal, Guitar I, Guitar II, Bass, and Drums. The key signature is D major (two sharps). The time signature is common time (C). The score includes a section marked 'to 30' and a key signature change to D major. The guitar parts feature complex rhythmic patterns with triplets and sixteenth notes. The bass part provides a steady, rhythmic foundation. The drums play a consistent pattern of eighth notes. The vocal part is marked 'N.C.' (No Chorus) and is currently empty.



**B** Em

In a time when di-no-saurs walked the earth When the  
 thought that when the embers died a-way That the

land was swamp and caves were home In an age when prize pos-ses-sion was fire To  
 flame of life had burnt and died Did-nt know the sparks that made the fire Were

search for land-scapes men would roam. Then the tribes they came to steal their fire And the  
 made by rubbing stick and stone. So they ploughed through forest and swamps of dan-ger And they

**C** Em **D**

Em D C Em

wolves \_\_\_\_\_ they lowled in - to the night \_\_\_\_\_ As they fought \_\_\_\_\_ a vi - cious an - gry bat - the \_\_\_\_\_ to  
fought \_\_\_\_\_ the cannibal tribes and \_\_\_\_\_ beasts \_\_\_\_\_ In the search \_\_\_\_\_ to find a - no - ther fi - re \_\_\_\_\_ To re -

save \_\_\_\_\_ the power of warmth and \_\_\_\_\_ light. \_\_\_\_\_ Drawn by Quest for fire \_\_\_\_\_ They  
gain \_\_\_\_\_ the power of light and \_\_\_\_\_ heat. \_\_\_\_\_ Drawn by Quest for fire \_\_\_\_\_ They

search - ed all through the \_\_\_\_\_ land \_\_\_\_\_ Drawn by Quest for fire \_\_\_\_\_ Dis -  
searched a - cross the \_\_\_\_\_ land \_\_\_\_\_ Drawn by Quest for fire \_\_\_\_\_ Dis -

G F#m C Em B Bm Am G A

G F#m C D Em  
 - co - ve - ry of man. And they  
 - co - ve - ry of man.

1. Em 2.

E Em D Em

F Em G on C D Em G on C D 1. Em

4. 4. 4. 4.

33

The musical score is written for guitar and voice. The key signature has one sharp (F#). The guitar part consists of several systems of staves, including a standard six-string guitar staff and a tenor/bass staff. The notation includes various chords, triplets, and musical ornaments. The vocal line is written in a single staff with lyrics. The page is numbered 33.

2. *Em* *G Am* *F* *G* *Am* *Am* *F*

*G* *Am* *Am* *F* *G* *Am* *Am* *F* *G* *Am*

*H* *Em* *C* *D* *Em* *Em* *C* *D* *Em* *Em* *C*

34

D Em Em C D Em 1 Bm Am G Am

Drawn by Quest for fire They

searched a - cross the land \_\_\_\_\_ Drawn by Quest for fire \_\_\_\_\_ Dis - co - ve - ry of man.

man. \_\_\_\_\_

Coda

D. S. al Coda

# INVADERS

侵略者

by S.HARRIS

40

**[A]**

Vocal *Em* *C* *D* *Em* *C* *D* *C* *D* *Aomit 3*

Guitar I

Guitar II

Bass

Drums

3X Repeat

**[B]** *G* *Aomit 3* *C* 1. 2. 3. *D* *Aomit 3* 4. *D* *Em* **[C]** \*

Long boats have been sight -  
Set ab - laze the camp -  
Axes grind \_\_\_\_\_ and ma -

*C* *D* *Em* *C*

- ed and the e - vi - dence of war has be - gun Many Nor - dic fight - ing men their swords.  
 - fires and al - ert the o - ther men from In - land Warning must be giv - en there is not.  
 - ces clash as wound - ed fight - ers fall to the ground Severed limbs and fa - tal wound - ings bloody.

*D* *Em* *C* *D*

and shields (all) gleam in the sun Call to arms de - fend your - selves get ready to stand and fight  
 enough men here for a stand The Vi - kings are too ma - ny much too pow - er - ful to take  
 corp - ses lay all a - round The smell of death and burn - ing flesh the bat - tle wea - ry fight

*Em* *C* *D*

for your lives Judge - ment day has come a - round so be pre - pared don't run stand your  
 on our own We must have re - in - force - ments we can not fight this bat - tle a -  
 to the end The Sax - ons have been o - ver - po - wered vic - tims of the migh - ty Nor -

[D] N.C.

[E] B

G#

A

ground \_\_\_\_\_  
- lone \_\_\_\_\_  
- semen \_\_\_\_\_

They're com - ing in from the sea \_\_\_\_\_  
They're com - ing o - ver the hill \_\_\_\_\_  
You'd bet - ter scat - ter and run \_\_\_\_\_

the

they've come the e - ne - my \_\_\_\_\_  
they've come to at - tack \_\_\_\_\_  
battle's lost and not won \_\_\_\_\_

be - neath the blaz - ing sun \_\_\_\_\_  
they're com - ing in for the kill \_\_\_\_\_  
you'd bet - ter get away \_\_\_\_\_

the battle has to be won \_\_\_\_\_  
there's no turn - ing back \_\_\_\_\_  
to fight a - no - ther day \_\_\_\_\_

In -  
In -  
In -

42

[F] Eb

Ab

N.C.

Eb

Ab

N.C.

Eb

Ab

N.C.

- va - ders \_\_\_\_\_  
- va - ders \_\_\_\_\_  
- va - ders \_\_\_\_\_

Pro - lag - ing \_\_\_\_\_  
Fight - ing \_\_\_\_\_  
Rap - ing \_\_\_\_\_

In - va - ders \_\_\_\_\_  
In - va - ders \_\_\_\_\_  
In - va - ders \_\_\_\_\_

Ma -



E<sup>b</sup> A<sup>b</sup> N.C. 1. G Em  
 Loot - Ing  
 raud - Ing  
 Plunder - ing

2. H  
 Amitts G Amitts C D Amitts G

3. I  
 Amitts C D Amitts G Amitts

to 10

The image shows a musical score for the song "The Rose Tree". It includes vocal parts for Soprano (S), Alto (A), Tenor (T), and Bass (B), along with a piano accompaniment. The score is written in G major (one sharp) and common time (C). The piano part features a repeating eighth-note pattern in the right hand and a bass line in the left hand. The vocal parts enter with a melody that includes various ornaments and trills. The score is divided into measures by bar lines, with some measures containing repeat signs.

44

The musical score for 'The Rose Tree' is presented in a system of five staves. The top staff is the vocal melody in treble clef, featuring a key signature of one sharp (F#) and a 2/4 time signature. The lyrics 'The Rose Tree' are written below the notes. The second staff contains the vocal harmony in tenor and bass clefs, with lyrics 'The Rose Tree' and 'The Rose Tree' written below. The third staff is the piano accompaniment in treble clef, with a key signature of one sharp and a 2/4 time signature. The fourth staff is the piano accompaniment in bass clef, with a key signature of one sharp and a 2/4 time signature. The fifth staff is the piano accompaniment in bass clef, with a key signature of one sharp and a 2/4 time signature. The score includes various musical notations such as notes, rests, and dynamic markings like 'p' (piano).

Handwritten musical score for 'The Rose Tree'. The score is written on a grand staff with a treble clef and a bass clef. The key signature is one sharp (F#). The tempo is marked 'N.C.' (No Chords). The score includes a key signature change to one sharp (F#) and a time signature change to 3/4. The melody is written in the treble staff, and the bass line is written in the bass staff. The score includes various musical notations such as notes, rests, and fingerings. The score is divided into measures by bar lines. The score is written in a handwritten style.

The musical score for 'The Rose Tree' is presented in four staves. The top staff is for the Treble Clef (G-clef), the second staff is for the Alto Clef (C-clef), the third staff is for the Bass Clef (F-clef), and the fourth staff is for the Bass Clef (F-clef). The key signature is one sharp (F#), and the time signature is 3/4. The score is divided into two systems by a double bar line. The first system contains three measures, and the second system contains three measures. The music features a melody in the Treble Clef, a bass line in the Bass Clef, and a rhythmic accompaniment in the Alto and Bass Clefs. The Alto and Bass Clefs use a simplified notation system with numbers 1-5 and 'p' for the right and left hands respectively. The Treble Clef staff includes dynamic markings 'p' (piano) and 'f' (forte) in the first system, and 'p' in the second system. The Bass Clef staff includes a 'p' marking in the first system. The Alto Clef staff includes a 'p' marking in the first system. The Bass Clef staff includes a 'p' marking in the first system. The score concludes with a double bar line and repeat signs in the final measures of both systems.

N.C. Gamits

Measures 1-8. The vocal line features a melody with lyrics "N.C. Gamits". The guitar line includes chords and fingerings (e.g., 8 5 7 7, 5 8 5 5, 5 8 5). The bass line provides a rhythmic accompaniment.

N.C. [L] Em

Measures 9-16. The vocal line continues the melody. The guitar line includes an 8va marking and chords. The bass line continues the rhythmic accompaniment.

Coda N.C. [M] Em C D Em C Em D Em D.S.

Measures 17-24. The vocal line concludes with a Coda symbol. The guitar line includes a Coda symbol and chords. The bass line continues the rhythmic accompaniment. The system ends with a D.S. (Da Capo) instruction.

誇り高き戦い

50

**A**  
**Vocal** *N.C.*

*on E*  
*A minor 3* *D minor 3*

*on E*  
*A minor 3* *C minor 3* *D minor 3*

**Guitar I**

*8va*

**Guitar II**

**Bass**

**Drums**

*G minor 3* *A minor 3* **B** *on E* *A minor 3* *D minor 3* *on E* *A minor 3* *C minor 3* *D minor 3* *1.2.3.* *G minor 3* *A minor 3*

3 x Repeat

White man came — a - cross the sea — He brought us — pain — and mi - se - ry — He  
killed our tribes — He killed our creed — He took our game — for his own need — We  
fought him hard — We fought him well — Out on the plains — we gave him hell — But  
ma - ny came — too much for Cree — Oh will we e - ver —

4.

4.

4.

4.

4.

be set free? —

Rid - ing through dust-clouds and  
- dier — blue in the

bar-ren was - te - s      Gial - lop - ing hard on the plains ———  
bar-ren was - te - s      Hunt - ing and kill - ing their game ———

chas - ing the red - skins back to their holes  
Rap - ing the wo - men and wast-ing the men The

Fighting them at their own ——— game tame      Mur - der for free - dom the stab In the back En - Wo - men and child - ren and  
on - ly good In - dians are      Sell - ing them whis - key and tak - ing their gold      En - slav - ing the young are des -

co - wards at - tack \_\_\_\_\_  
- troy - ing the old \_\_\_\_\_

Run to the hills

run far \_\_\_\_\_ your lives \_\_\_\_\_

Run to the hills run

for your live - s Sol -

8va →

1. 2.

Em G C N.C.

Em G C N.C.

4. 4. 4.

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is arranged for guitar, vocal melody, and piano accompaniment. The score is written in G major (one sharp) and 4/4 time. The guitar part includes a melodic line with harmonics and a bass line with fingerings. The vocal melody is written for a single voice. The piano accompaniment consists of a right-hand melody and a left-hand bass line. The score includes various musical notations such as chords, scales, and fingerings.

Musical score for "The Rose Tree" featuring a vocal melody, guitar accompaniment, and a double bass line. The score is in G major and 2/4 time. It includes a key signature change from G major to F major (N.C.) and a tempo change to N.C. (No Chords). The guitar part features a complex melodic line with many accidentals and a bass line with a steady eighth-note pattern. The double bass part has a simple eighth-note pattern. The score is divided into two systems, each with a key signature change and a tempo change.

The image shows a musical score for the song "G" by The Roots. The score is written for guitar, tenor saxophone, alto saxophone, and bass. The key signature is one sharp (F#). The guitar part includes a solo section marked "G" and a "Yeah" vocal line. The saxophone parts feature intricate melodic lines and a "4." marking. The bass part includes a complex rhythmic pattern with a "4." marking. The score is divided into two systems, each with a repeat sign.



Ah ah ah Yeah

Run to the hills run

for your lives Run to the

The musical score is written in G major (one sharp) and 4/4 time. It features a vocal line with lyrics, a guitar part with tablature, and a bass line. The lyrics are "Ah ah ah Yeah", "Run to the hills run", and "for your lives Run to the". The guitar part includes various techniques such as bends, slides, and complex rhythms. The bass line provides a steady accompaniment. The score is written in G major and 4/4 time.

hills run for your lives

# GANGLAND

暗黒の街(ギャング・ランド)

by A.SMITH & C.BURR

60

**A**  **Vocal**

**Guitar I**

**Guitar II**

**Bass**

**Drums**

**B** *DonA LonG*

*8va*



$C(\frac{b9}{2}) F\#$  FM7

T  
A  
B

4

G Am 1.

T  
A  
B

4

2.  $C \frac{b9}{2} 1.3$  D Eomit D Eomit G Don't D Eomit D

Shadows at may hide you but also may be your grave You're  
at the win - dow leers in - to your own But it's  
at your throat an - other bo - dy on the pile a

T  
A  
B

(8va)

4

run - ning on - ly con - tract your re - flec - tion to keep may - be still and tomor - row you trem - ble in your bones with a smile You pray How long Mur - der for can you for the day

*Eomit 3* *D* *Eomit 3* *G* *DonF#* *D* *AonC#* *D* *AonC#D* *Eomit 3* *D*

light to save you for a while You won - der if your child - ren will face - hide? How long till they come A rat in a trap but you've got - ven - geance or mur - der for gain Death on the streets or a bracked

*Eomit 3* *G* *DonF#* *D* *Eomit 3* *D* *Eomit 3* *D* *Eomit 3* *G*

62

the killer's smile Dead men tell no tales to out survive jail

*DonF#* *Bomit 3* *to 1. 2* *D* *Donit 3* *Comit 3* *Donit 3* *Aomit 3*

Gang - land \_\_\_\_\_ mur - ders up for \_\_\_\_\_ sale \_\_\_\_\_ Dead \_\_\_\_\_ men \_\_\_\_\_

tell no \_\_\_\_\_ tales \_\_\_\_\_ Gang - land \_\_\_\_\_ where \_\_\_\_\_ jail birds \_\_\_\_\_ die \_\_\_\_\_ Face

Once Then you \_\_\_\_\_ were glad to be free \_\_\_\_\_ for a while \_\_\_\_\_  
 Then came the day when the hard \_\_\_\_\_ times be - gan \_\_\_\_\_

G N.C. C F#  
 The air tas - ted good and the world  
 now your a - lone but a - live

1. *Bomit* *Comit* *Comit* *Domit* *Domit* *Comit* *Comit*  
 was your friend

2. *Bomit* *Comit* *Comit*  
 jail birds die

*Domit* *Domit* *Comit* *Domit* *Comit* *Domit* *Comit*  
 for how long ?

8va  
 D. S. 2.

The image shows a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is written for guitar, two vocal parts (T and B), and a bass line. The guitar part is in the key of D major and features a complex arpeggiated pattern in the first system, followed by a melodic line in the second system. The vocal parts enter in the second system with the lyrics "Hello, hello, good morning to you." The bass line provides a steady accompaniment throughout.

Musical score for "The Rose Tree" in G major, 2/4 time. The score is arranged for voice and guitar. The guitar part includes a key signature change from G major to E minor (Em) and back to G major (Dm). The score is divided into two systems, each with a treble and bass staff. The first system contains measures 1-6, and the second system contains measures 7-12. The guitar part features a mix of chords and arpeggiated figures. The vocal line is written in a simple, melodic style.

[illegible]



Am Gm B Fm C

Em D Dm F C#m A

E

8va

yeah \_\_\_\_\_ come on

66

[H] *Am*

U D P C D C D C C D P C C S

8va

I

(8va)

*Dimitt 3*

A knife

U D

[illegible]

# RUNNING FREE

ランニング・フリー

by S.HARRIS & P.ANDREWS

72

Sheet music for the song "Running Free" (ランニング・フリー) by S. Harris & P. Andrews, page 72.

The score is written for the following instruments:

- Vocal
- Guitar I
- Guitar II
- Bass
- Drums

The music is in 4/4 time, with a key signature of one sharp (F#). The notation includes standard musical symbols for notes, rests, and dynamics. The Drums part features a consistent rhythmic pattern throughout the page. The Bass part provides a steady accompaniment. The Guitar parts (I and II) are primarily silent, with a "Pick Scratch" effect indicated in the final measure of the second system. The Vocal part is marked with a vocal line and a note indicating a specific pitch.

Key musical elements and notation:

- Time Signature:** 4/4
- Key Signature:** One sharp (F#)
- Drums:** Consistent rhythmic pattern, including snare and bass drum.
- Bass:** Steady accompaniment, primarily using eighth and quarter notes.
- Guitar I & II:** Mostly silent, with a "Pick Scratch" effect in the final measure of the second system.
- Vocal:** Marked with a vocal line and a note indicating a specific pitch.

Intro

Em G F# Em C D Em G F#

I'm just six - teen stayed out of trouble Out of mo - ney  
spend the night in every jail And listened to

Out of love Got no - where to call my own Hit the gas and here I go  
sirens wall But they ain't got a thing on me I'm running wild I'm running free

[illegible]

Chords: G, Em, C, D, Em, C, D

Lyrics: I'm run-ning free \_\_\_\_\_ yeah \_\_\_\_\_ I'm run-ning free \_\_\_\_\_

Chords: Em, 1, 2, 3, Em, 4, Em

Lyrics: I'm run-ning free \_\_\_\_\_ yeah \_\_\_\_\_ I'm run-ning free \_\_\_\_\_

Lyrics: I'm run-ning free \_\_\_\_\_ yeah \_\_\_\_\_ I'm run-ning free \_\_\_\_\_

Lyrics: I'm run-ning free \_\_\_\_\_ yeah \_\_\_\_\_ I'm run-ning free \_\_\_\_\_

Lyrics: I'm run-ning free \_\_\_\_\_ yeah \_\_\_\_\_ I'm run-ning free \_\_\_\_\_

Chords: C, D, Em, G, Em, C, D

Lyrics: I'm run-ning free \_\_\_\_\_ yeah \_\_\_\_\_ I'm run-ning free \_\_\_\_\_

Lyrics: I'm run-ning free \_\_\_\_\_ yeah \_\_\_\_\_ I'm run-ning free \_\_\_\_\_

Lyrics: I'm run-ning free \_\_\_\_\_ yeah \_\_\_\_\_ I'm run-ning free \_\_\_\_\_

Lyrics: I'm run-ning free \_\_\_\_\_ yeah \_\_\_\_\_ I'm run-ning free \_\_\_\_\_

Em G Em C D F Em

I'm run-ning free — yeah — I'm run-ning free — Play it

76

Em D Em C D Em D Em D Em

G Em D Em D Em C D



[illegible]